

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME III

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NUMBER 3

## ANNUAL REPORT OF THE TRUSTEES OF THE MUSEUM FOR THE YEAR 1907

THE principal part of the thirty-eighth annual report of the Trustees to the Corporation is here printed, in advance of the regular publication. In its final form, with statistical tables, lists of accessions and of members, it will be mailed to all members and will be sent to any persons interested in the Museum on application to the Secretary at the Museum.

THE increasing interest of the public in the Museum has been manifested during the past year by increase in its membership, by increase in the number of gifts received and by increased attendance both of visitors and students.

The new members number two hundred and seventy-eight, classified as follows:

Fellows in Perpetuity, contributing \$5,000.....	15
Fellows for Life, contributing \$1,000	8
Fellowship Members, contributing \$100 per annum.....	12
Sustaining Members, contributing \$25 per annum.....	41
Annual Members, contributing \$10 per annum.....	202

During the year the Museum has received gifts from sources other than the Egypt Exploration Fund of 3,153 objects, from seventy-seven different persons. Of these gifts thirty-five were paintings and ten sculptures.

The attendance during the year was 800,763, and the number of students' permits to copy was 1,006. This is the largest attendance in any single year

since the foundation of the Museum, except in 1903, when the Fifth Avenue wing was first opened to the public and the attendance was about 2,000 more.

The accessions during the year number 4,842 objects of art. Of these 3,153 were by gifts and 1,689 by purchase. Of these accessions fifty-four are paintings and thirty-nine sculptures.

### RELATIONS WITH THE CITY

In view of the greater interest evidenced by the city authorities in Museum affairs, it was deemed expedient to make the Mayor *ex-officio* a member of our Board of Trustees, as well as the Comptroller and President of the Department of Parks, who have always been members of the Board. Our constitution was amended in this particular early in the year, and the Museum, for the first time in its history, has been favored with the active participation of all these city officers in the meetings of its Trustees.

Attention was called in our last annual report to the recommendation of Mayor McClellan in his Annual Message that the proposed additions to the Museum building be completed, and that money for the work at the rate of \$750,000 a year be provided by the issue of corporate stock. A law was enacted pursuant to this recommendation, giving the necessary power to the city authorities, and the City's annual appropriation for maintenance was increased from \$150,000 to \$160,000. The Mayor's continued interest in the Museum is further manifested by the following extract from his Annual Message for the year 1908:

"During the year just ended the Met-

ropolitan Museum of Art has made gratifying progress in the work it has accomplished, in the number and importance of its acquisitions, and in its power to attract the public. The recorded number of visitors during the year has been close upon 800,000. Its educational opportunities have been placed at the disposal of the public to a greater extent than ever before; and teachers and pupils, both of the public schools and of private institutions and colleges, have been quick to take advantage of them.

"During the summer there were unavoidable delays in the construction of the extension of the building on Fifth Avenue, but good progress has been made in the last months, and there is now a prospect that it will be completed in the early summer. Work is also well under way on the new wing which is to be erected back of this extension. This new wing is intended primarily to contain the great Hoentschel Collection of objects illustrating the decorative arts of the Gothic period and the eighteenth century in France; which the Museum owes to the generosity of its President, Mr. J. Pierpont Morgan. As was announced last spring, Mr. Morgan has presented the eighteenth century section of this collection to the Museum, and has deposited the Gothic section as an indefinite loan. To the latter he has already made most important additions in the famous groups of the Entombment and the Pietà from the Château de Biron. All these treasures and many more are stored in the basement of the building awaiting proper space for their exhibition. Mr. Morgan's other gifts during the year include a unique set of early Burgundian tapestries, and he has made valuable loans of paintings and sculptures, as well as numerous additions to his collection of Chinese porcelains. A gratifying indication of the willingness of private collectors of the City to allow the public to share the enjoyment of their artistic possessions is the number of important loans of paintings and other works of art.

"As to the needs of the Museum, and especially to those which can be met by

the City, what is most urgently required at present is an increase in its maintenance fund. Last year the City made an appropriation of \$160,000 towards its support, which sum has been renewed for the current year. The actual cost of maintaining the Museum is now about \$100,000 in excess of this amount, and has always been considerably in excess of the City appropriation. The deficiency is partially made up by the annual subscriptions of members, by admissions on pay days, and by the sale of catalogues and other publications; but it is perhaps not generally known that beyond these resources there is an annual deficit which has been regularly supplied hitherto by large subscriptions from individual Trustees.

"Another need of the Museum is a well equipped library of works relating to the history and theory of the Fine Arts for the use of students of the subject as a supplement to its collections. The Trustees are doing their share towards the development of this by a liberal annual appropriation for the purchase of books, but the present quarters of the library are wholly inadequate and unworthy of a great institution such as the Metropolitan Museum has become."

#### CHANGES IN THE MUSEUM STAFF

Dr. William R. Valentiner of Berlin has been appointed Curator of Decorative Arts. Dr. Valentiner is now the private assistant of William Bode, the Director General of the Royal Museums of Berlin, as well as official assistant in the Kaiser Friedrich Museum. He was especially recommended to the Trustees of the Metropolitan Museum by Dr. Bode himself, whose recommendation was warmly seconded by Julius Lessing, Director of the Kunstgewerbe Museum in Berlin. Under both of these men Dr. Valentiner has had thorough training in various branches of museum work, which has given him exceptional preparation for the duties of his new position here. His university degree was obtained at Heidelberg, where besides being a student he was for a year and a half the assistant of Henry Thode

the writer on the painters of the Renaissance. After leaving Heidelberg Dr. Valentiner went to Holland, where he worked under de Groot and Bredius, and became an assistant of the latter in the gallery of The Hague. In 1905 he was summoned by Dr. Bode to Berlin, and for the last two years has been working under him in various branches of the Berlin collections, dividing his time between the Kaiser Friedrich Museum and the Kunstgewerbe Museum. Dr. Valentiner has published several important works, his first being a monograph on the restoration of the Castle of Heidelberg, followed by a book on Rembrandt and a catalogue of the Hispano-Moresque pottery in the Alfred Beit Collection in London. He has also made special studies of the pottery of the Netherlands and of Italian majolica, and during the last year has been occupied with the collection of Moslem arts in the Kaiser Friedrich Museum.

Garrett Chatfield Pier has been appointed a General Assistant. Mr. Pier is a graduate of Columbia University and has done post-graduate work in the University of Chicago. He has studied also in the Museums of Europe, and has spent four seasons in Egypt studying Egyptian, Coptic and Arabic glass, pottery and textiles.

Roger E. Fry, Curator of Paintings, found himself unable to remain in the United States for as long a period of time as he originally anticipated when he accepted this Curatorship. He consequently resigned, and has been appointed European Advisor in Paintings to the Museum, in which position he will be able more effectively to represent the Museum abroad in this department.

Bryson Burroughs, First Assistant Curator of Paintings, has been appointed Acting Curator of Paintings in his place.

#### THE MUSEUM EMPLOYEES' ASSOCIATION

In February, 1905, the employees of the Museum organized a benefit association, the objects of which, as stated in its constitution, are as follows: "To promote a spirit of comradeship among all

persons who are in the regular employment of The Metropolitan Museum of Art; to offer aid to the families of deceased or disabled employees and to provide a benefit fund for those who are retired from the service of the Museum for old age or disability after long and faithful performance of their duties."

This Association now includes practically every person in the service of the Museum. It already has a fund sufficient to enable it to pay one hundred dollars to any member who is honorably retired from the employment of the Museum after a service of twenty years, and to pay one hundred dollars to the heirs and assigns of any member who dies in the service of the Museum. At their meeting in April last the Trustees expressed their recognition of this effort of those in their service to provide a benefit fund by voting to duplicate the gift thus made to any member honorably retired after twenty years' service, and also that to the family of any deceased member who had been in the service of the Museum at least three years.

#### PROGRESS IN THE ARRANGEMENT OF OUR COLLECTIONS

Here should be mentioned the entire redecoration and rearrangement of the Edward C. Moore Collection, through the generosity of his family; the installation of a new bronze room, in which the Greek, Etruscan and Roman bronzes have been assembled; the grouping together of the "Primitive" pictures of all schools, of the Dutch and Flemish schools, and of the English pictures in separate rooms.

Many changes have been effected in the exhibits, some of them permanent, some tentative, looking towards the solution of questions of effective display, color-schemes, lighting, mounting, etc., as well as toward a better general arrangement of the collections in their relations to each other and to the whole.

#### EVENING OPENING AND PAY DAYS

Since the sixteenth of March, the Mu-

seum has been opened on Saturdays continuously from 10 A. M. to 10 P. M., instead of being open for two evenings in the week between 8 P. M. and 10 P. M. as heretofore. This change was made because of the very small and decreasing attendance on Monday and Friday evenings, and in the expectation that a larger number of people would be inconvenienced by opening on Saturday evening, an expectation which has been realized. The average evening attendance on Saturday evening has been higher by half than the average attendance on either other evening.

Mondays and Fridays have been continued as pay days, not so much by reason of the revenue involved, though that is considerable, but because in no other way short of absolute exclusion could the Museum prolong under favorable conditions its increasing use for educational purposes. The attendance on free days is ordinarily too great to permit of the advantageous use of the Museum by students and copyists.

#### EXTENSIONS TO THE MUSEUM

The part of the new North Wing now in course of construction nears completion. This portion includes an ample lecture room the need of which has been much felt.

Work has also been commenced on another wing, extending in the rear of the present North Wing, which is intended, when complete, to house the Hoentschel Collection and other objects of decorative art.

The bids received for the construction of the new wing for the accommodation of the library, which was mentioned in last year's Report, were not satisfactory and this work has not been started. It is expected that it will be placed under contract in the early Spring.

Numerous changes in the nature of alterations and improvements have been made in the present building during the year. Some of these were minor changes such as the construction of three offices for members of the staff in the attic over the Fifth Avenue Entrance, the remodeling

of two offices, of the rooms used by the Photographer, and of a room in the basement for use as a class-room. Others were more extensive, such as the alterations in the domes and roof over the Fifth Avenue Entrance Hall to gain more light and its better distribution in the room beneath, and the reconstruction and redecoration of the coves and skylights in the gallery containing the Morgan Collection of Chinese Porcelains.

#### INCREASED CO-OPERATION WITH THE PUBLIC SCHOOLS

The Museum has recently arranged for more active co-operation with the public schools of New York City by means of which its collections may be made of greater practical use in the teaching of art, history and literature as covered in the public school curricula. This work on the part of the Museum is in charge of its Assistant Secretary, Mr. Henry W. Kent.

In addition to the general facilities which the Metropolitan Museum, in common with other institutions of the kind, affords for study, by means of its arrangement of exhibits, its "information desks," its guides and other printed material, special written information will be given at any time to teachers who will designate in advance the work which they wish to illustrate. A class-room, with seating capacity of about two hundred, and containing apparatus for stereopticon exhibition, has been set aside for the use of teachers with pupils and may be secured at any time during Museum hours, notice being given in advance in order to prevent conflicting visits. When the visits of teachers or pupils fall on "pay days" provision is made for their admission without charge. Photographs and lantern slides from the collections of the Museum are sent to the class-room when desired, and assistance in selecting those which will be of use in the ground to be covered by the teacher's lecture is gladly given. Direct intercourse between the Museum and the teachers is had from time to time, and lectures on special subjects are being given by members of the Museum staff.

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For individual study, the reference library of the Museum is open during regular hours. The material here comprises about 14,000 volumes of works on art and archaeology; from 14,000 to 15,000 photographs illustrating the history of painting, sculpture, architecture, the industrial arts, etc. Over two hundred lantern slides illustrating foreign paintings and other objects of art as well as those belonging to the Museum are provided for Museum use.

For use in the school-room, photographs of Museum objects can be secured at a price of from five cents upward. These range in size from 4 x 5 to 10 x 28 inches and include all objects received since April, 1906, and a large number of those of earlier accession. Half-tone engravings and post cards representing certain paintings in the Museum are also on sale at a rate of two for five cents.

In addition to the regular catalogues, a little printed circular of recent issue is of special use to teachers. This circular gives an index to the collections, a mention of points of unusual interest in the collections, and a brief account of the matters in which visiting students are generally interested.

The Museum holds itself ready at all times to confer with teachers and to assist as far as it may in their work, and it is hoped that in the future they will find it possible to take more advantage of the benefits which the institution can give than the demands of the school system have seemed to permit in the past.

### PUBLICATIONS

The Museum Bulletin has resisted all temptation to increase its length in spite of the large amount of interesting matter that has been offered for publication. If it yielded to these temptations, it could easily become more of a magazine and less of a bulletin. While in this form it must necessarily exclude long articles, it is believed that its purpose is best served by continuing to chronicle in brief and readable form the Museum events which will interest our members

and keep them closely in touch with our progress.

Three catalogues have been issued, two of them in continuation of the catalogue of Musical Instruments, the other a catalogue of the Morgan Collection of Chinese Porcelains, written by Mr. William M. Laffan and Dr. Stephen W. Bushell of South Kensington Museum, which will take its place as the most important contribution to the subject that has yet appeared. The latter work is an enlarged and improved edition of a privately printed edition issued by Mr. Morgan in 1904, the right to reprint and sell being now given to the Museum by him. Catalogues of the Collection of Watches lent by Mrs. Hearn and the Collection of Paintings given by Mr. Hearn, are, through the generosity of Mr. Hearn, sold in the same way as the catalogues of Museum collections.

Several leaflets and folders dealing with special subjects and useful as a means of giving information about the Museum and its activities have been printed, as well as a careful index to the Annual Reports of the Trustees from 1871-1902.

### PHOTOGRAPH DEPARTMENT

Reference was made in the Annual Report of 1906 to the reorganization of this Department. The success attending this reorganization has more than satisfied all reasonable expectations, and the facilities now accorded to visitors and students to readily purchase at the Museum photographs of different sizes and by different processes are believed to be greater and more available than those of any other museum at home or abroad. That these facilities are appreciated by the public is evidenced by the fact that the amount realized from the sale of prints at the Museum during the year was \$2,068.99, an increase of nearly \$1,500 over the amount realized in 1906. It is not, however, chiefly as a source of revenue that this department of the Museum should be considered, but rather as a means of education.

The production of photographs for sale



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is only an incidental part of the functions of our Photographic Department. Every object of art acquired by the Museum is now photographed for its own records.

During 1907 the Detroit Publishing Company were granted a second concession to complete their already large number of negatives for genuine carbon prints, the sizes ranging from 10 x 13 to 18 x 22 inches. Many of these prints are colored by their process which makes them works of art in the photographic sense. The most important of the new concessions granted this year to photograph in the Museum was issued to the New York State Education Department for a large number of subjects from the paintings and sculpture for lantern-slide use in connection with educational purposes. By this means of popularizing good art the Museum is constantly called to the attention of the pupils of free educational institutions in districts where little that is art ever enters, and the Museum's treasures are visually brought to them and explained to them for their education and cultivation of good taste.

Post cards, showing views of the Museum and important exhibits, have been made by the Detroit Publishing Company, and are on sale at the Museum catalogue stands. The number of subjects is being increased, and will eventually be very representative.

## THE LIBRARY

The number of books in the Library on December 31, 1907, was 14,657.

The additions during the past year have been 1,901.

By purchase from the income of the Jacob S. Rogers Fund. . . . . 1,502  
By purchase from income of Museum funds. . . . . 250  
By gift. . . . . 149

The number of photographs added to the collection last year, chiefly by purchase, was about 3,411, making now a total of over 14,000. About 11,000 of these prints have been mounted and arranged, and are now available to the public.

As was stated in last year's Report, it is not the desire of the Museum in the development of its library to compete with or duplicate the popularizing work of the New York Public Library, but to provide a place where the officials of the Museum, and students generally, may pursue their literary investigations in subjects connected with the arts represented in its collections, and where they may find the materials which will aid them in determining doubtful points in regard to the history or significance of any Museum object in which they are interested.

## BEQUESTS OF MONEY

During the year the following bequests of money have been received:

Amelia B. Lazarus. . . . .	\$20,000
Benjamin F. Davis. . . . .	50,000
Margarette A. Jones. . . . .	25,000
James H. Mergentine. . . . .	952

## THE MORE IMPORTANT ACCESSIONS DURING THE YEAR

By far the most important acquisition of the year is the gift of the celebrated Hoentschel Collection from our President Mr. J. Pierpont Morgan. This collection was described in the June number of the Bulletin. It cannot be placed on exhibition until the completion of the North Central Wing, now being built to contain it. By its possession the Museum easily becomes *hors concours* in its collection of French, eighteenth century decorative art. It includes *boiseries* of every size and description characteristic of the reigns of Louis XV and Louis XVI, many with their original colors and gilding still fresh upon them. Among the specimens of woodwork are not only the garlands, festoons and other individual ornaments which were attached to walls, but brackets, frames, screens, pedestals, balustrades, newel-posts, chairs, tables, cabinets, doors, over-doors, and panels. Many of these wood carvings have an added interest from the fact that they come from historical buildings. Another important and possible unique feature of

the collection is a large quantity of ormolu decorations, such as were affixed to furniture, which are known to have been made by the most famous designers of the period. For ornament upon a small scale they will offer designers an inexhaustible supply of suggestions and inspiration.

The Gothic section of the collection is equally illustrative of the decorative art of its period, but in conformity with the character of that period it is much more serious in spirit, and ecclesiastical work has a large share in it. There are several fine sets of choir stalls, beautifully carved, eight pairs of stone columns, a large carved stone mantelpiece, furniture—domestic as well as ecclesiastical—panels and other details. There are also many pieces of sculpture and tapestry. This collection was purchased by Mr. Morgan in the spring of 1906. Soon afterward he formally presented to the Museum all the objects in the eighteenth-century section, as described above, and announced that he would deposit the entire Gothic section in the Museum as a loan.

Another important acquisition is a suite of Gothic tapestries (Burgundian) of Arras, Bruges or Tournai workmanship of the fifteenth century, probably made for Philip the Good, which is also a gift from our President, Mr. J. Pierpont Morgan.

Other gifts which should be specially mentioned are eighteen paintings of different Schools received from the estate of the late Col. Thomas P. Salter, and a collection of ecclesiastical objects in silver, received from the widow of the late Charles W. Woolsey.

In connection with the welcome establishment by the children of Mr. Samuel Putnam Avery of a purchase fund of \$25,000 in his memory, the Museum availed itself of the opportunity to acquire the well-known Gibbs-Channing-Avery portrait of Washington, by Gilbert Stuart, a full description of which was contained in the July Bulletin.

The Egyptian Department of the Museum has been greatly enriched during the year by the work of its Curator, Mr. Albert M. Lythgoe, in Egypt. This work

has been of a twofold nature; first, the excavations which he has conducted on behalf of the Museum, with the financial support of a benefactor who wishes his name withheld, and second, the purchase of Egyptian antiquities of various epochs for the purpose of developing our collection of Egyptian art in a systematic manner. The objects already received from these two sources now occupy an entire room on the first floor, and some of the most important of those unearthed in Mr. Lythgoe's excavations last season are yet to arrive. Mr. Lythgoe is now in Egypt continuing both kinds of the work which was thus auspiciously begun.

The accessions in the Department of Classical Art during the year have been both numerous and of a most important character, and have amply justified the policy adopted in 1906, of purchasing objects of this kind with expert assistance, in the principal markets of Europe. The year's purchases of original works of Greek and Roman art made in this manner number one hundred and twenty-seven, divided as follows: ten marbles, forty-five vases, twenty-eight bronzes, thirty-one terra-cotta statuettes and thirteen miscellaneous objects, such as gems, jewelry, etc. Visitors to the Museum who have seen these since their temporary installation in a room by themselves will agree that they are all of exceptionally fine quality, and that they will be of great value in enabling us to illustrate the principles of classic art.

#### COLLECTIONS OF AMERICAN ART

Twenty-one pictures and twenty-two bronzes or marbles by American painters or sculptors have been acquired during the year. Among the more important paintings are the following: the Gibbs-Channing-Avery portrait of Washington, by Gilbert Stuart, already mentioned; two other portraits by Stuart, and, from the income of the Hearn Fund, paintings by Bunce, Murphy and Reid. "The Falling Gladiator," by Dr. William Rimmer, obtained through the Rimmer Memorial Committee, is the most noteworthy piece of sculpture acquired.

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The tentative lists of some of the best known American painters and sculptors, who either are not at all or are not adequately represented in our collections, have been corrected to date and are included in an appendix to this report.

CONCLUSION

The chief events of the year have been the increasing interest and co-operation of

our city authorities in the Museum as one of the Public Institutions of the City, and the gift of the Hoentschel Collection. Notable is our steady and orderly progress in every line of Museum development, and particularly along those that fulfill our educational functions.

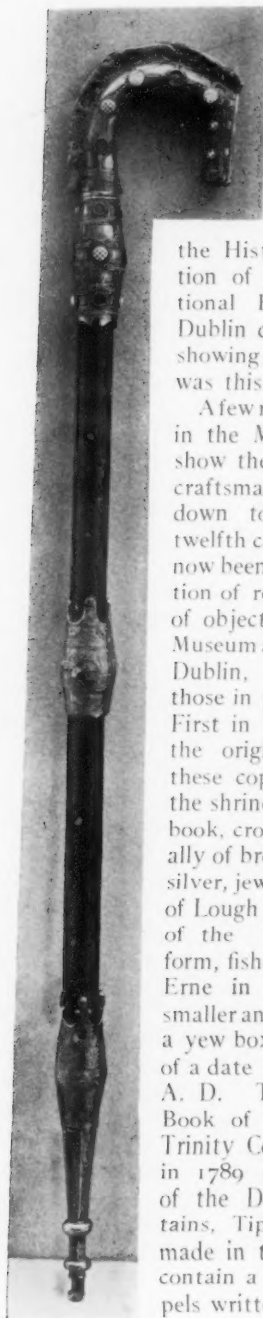
J. PIERPONT MORGAN,  
*President.*

ROBERT W. DE FOREST,  
*Secretary.*





## REPRODUCTIONS OF IRISH ANTIQUITIES



IN the artistic handicrafts and manufactures, Ireland has held a proud position, especially as regards silver and glass, the examples exhibited at

the Historical Loan Collection of the Irish International Exhibition, held at Dublin during the past year, showing how well deserved was this pre-eminence.

A few reproductions placed in the Museum a year ago show the great skill of the craftsman in these materials down to the end of the twelfth century. There have now been added to the collection of reproductions copies of objects in the National Museum and Trinity College, Dublin, with a few from those in private collections. First in importance among the originals from which these copies are taken are the shrines containing a bell, book, crozier, or relic—usually of bronze, set with gold, silver, jewels, etc. The shrine of Lough Erne, an example of the "Church-shaped" form, fished out of Lough Erne in 1891, contains a smaller and older shrine with a yew box. It is evidently of a date earlier than 1100 A. D. The shrine of the Book of Dimma, now at Trinity College, was found in 1789 among the rocks of the Devil's Bit Mountains, Tipperary, and was made in the year 1150 to contain a copy of the Gospels written by Dimma, the

scribe, some time in the seventh century.

The Lismore Crozier, or Pastoral Staff of MacMeic Aeducan, a former Bishop of Lismore, who died in 1220, was found, together with the celebrated book of Lismore, built into a recess in a wall when Lismore Castle was restored about 1811. It is now in the possession of the Duke of Devonshire and is probably the actual pastoral staff of Saint Carthagh, the first Bishop of Lismore, the niche having been made for its protection. One of the most beautiful of croziers is that of the Abbots of the great monastic city of Clonmacnoise on the Shannon, dating from about the year 1100, now in the National Museum. It is decorated with silver strips let into bronze, and has an unusually fine openwork "mane" along the edge of the curve and head. It was discovered about 1790 in the little church of Kiernan, the reputed burial place of Saint Kiernan.

The celebrated Charter-horn, symbol of the conveyance or transfer of property, usually known as the "Kavanagh Horn," was presented to Trinity College by Thomas Kavanagh of Ballyborris in the county of Carlow, a lineal descendant of the last King of Leinster. Carved out of ivory, it is sixteen-sided and stands upon a pair of brass legs with gilded brass body-mounts, and bears the inscription, TIGERNANUS O'LAUAN ME FECIT DEO GRATIAS I. H. S., which gives the name of the craftsman, Tiernan O'Lavan.

Of the objects of personal adornment used in Ireland, the principal and commonest was the brooch of bronze, rarely of the precious metals, enameled or jeweled, which was worn both by men and women. The earliest are those which had a movable ring, usually with expanded ends, and with a slit by which the open ring could be passed under the pin and turned so as to hold it firmly in place. A second stage in their development displays brooches with larger flattened ends, sometimes triangular in shape. Still later is the type in which the slit of the ring is closed by a small band or tongue of metal, and can, therefore,

no longer be turned under the pin. In the last stage the slit has been completely closed, although clearly indicated in the pattern. The ring pins were developed from the brooches and probably came into use about the ninth or tenth century.

The Tara brooch, a reproduction of which is already in the Museum, is the most perfect of those now preserved at Dublin. The so-called Dalriada brooch is of fine gold, in which it is probably unique, and, according to Dr. Petrie, is not later than the end of the eleventh or beginning of the twelfth century. The recent accessions include copies of several other famous brooches; the brooch found at Kilmainham, County Dublin, where once stood a hospital of the Order of Templars; the Cavan (or Queen's); Kilkenney and Tipperary brooches, called after the counties in which they were found, all in the National Museum; the University brooch in Trinity College, with ornament formed of the interlacing of

the bodies of the Irish Elk; the Clarendon, or Ogham Brooch, the only one found bearing an inscription in the Ogham character; and the Arbutus brooch, deriving its name from its resemblance to the decoration of the berries of that tree.

Reproductions of cloak and bodkin pins, earrings, neckrings, a large fibula of fine gold weighing thirty-three oz., now in the Museum of Trinity College, are shown; also copies of two methers or drinking vessels in wood. Space does not permit any reference to the styles or design of these interesting specimens, but the following works bearing upon them may be found in the Library:

Wakeman. Handbook of Irish Antiquities.

Stokes. Early Christian Art in Ireland.

Wilde. Catalogue of Irish Antiquities.

Westropp. Guide to the Collection of Irish Antiquities.

Joyce. Social History of Ancient Ireland. J. H. B.



SHRINE OF THE "BOOK OF DIMMA"

## REARRANGEMENT OF THE CERAMIC SECTION

## ITALIAN MAJOLICA

MANY of the more important examples of the ceramic department have lately been brought out from the wall cases and displayed in glass cases in the middle of the aisle of Gallery 5. By reason of this shifting a better appreciation may be had of the rich enamels and lustrous glazes that embellish the various plates, bowls, etc., that constitute the Museum's collection of majolica.

The new arrangement plans to show the various wares of the Hither-Orient in chronological order. Beginning with a case of examples of glass enamels, the so-called faience of ancient Egypt, the arrangement will follow the development of the art through the earlier wares of Syria, Persia, and other eastern countries until the lustre-wares of the Saracens are reached. These will be found immediately preceding the majolica of Italy, since to the Saracenic potters of Cairo, Valencia and Malaga, Italy owed so much of her activity and success in ceramic art during the early years of the sixteenth century.

In the southernmost case of the Italian section, there are many examples of the large plateaux (*bacili*) which, decorated with scenes from biblical history or classical mythology, with amatory figures, mottoes or coats-of-arms, were used solely as embellishments for the side-board or wall of palace or monastery. One of these (Fig. 1) has a naive amatory motive—that of a heart torn asunder. A pair of lustred Diruta plates shows a decided Moorish influence in design, while a large flat dish and graceful ewer, enameled in white and gilded, are unusually good examples of the rare Faentine white.

The two following cases are filled with choice specimens of majolica, lent to the museum by Mr. V. Everit Macy, numbering twenty-three pieces and containing striking examples of the early Gubbio

lustred ware; two magnificent plates, the work from the Casa Pirota of Faenza, an Urbino plate lustred at Gubbio and signed with the initials of Maestro Giorgio himself, and a Gubbio plateau and bowl (*scudella*) dated 1524, marvels of enamel and lustre, which may easily rank among the most remarkable productions of the house of the Andreoli. There are, also, an exceedingly fine pair of Castel Durante pharmacy vases decorated, a *candeliere*, in the richest colors of that factory; a small Caffaggiolo plate embellished with a grotesque design in polychrome against a deep blue ground, and a Gubbio (Pesaro) plate ornamented with a radiant design enriched with gold and pearly lustres. In addition to these are a small blue Faenza plate decorated in various enamels with a central coat-of-arms, and, flanking the Gubbio plateau to which we have already referred, a pair of richly lustred Gubbio dishes (*tazze*) of the raised paste variety, dating from about 1535. The next case, also, devoted to the pieces belonging to Mr. Macy's collections, is equally rich in lustrous glazes and enamels. More noticeable are a deep blue Faenza (Casa Pirota) plate decorated in various rich enamels with a central coat-of-arms supported by *putti*, and surrounded by a border enriched with grotesque designs in that exceedingly decorative style of enameling commonly known as *sopra azzuro*. A large Gubbio plate, ornamented on a deep blue ground with a central coat-of-arms and inscription, a plate aglow with richest mother-of-pearl lustre; a Faenza plateau enameled in ochreous yellows, against a cobalt blue background; a choice example of Castel Durante immediately behind it, together with two good examples of Gubbio lustre ware (upper shelf) are other rare specimens of early sixteenth century ceramic art.

The fourth case contains a number of the bright and harmoniously enameled wares of the Urbino factory, two of which may be noticed as being exceptionally fine. The first (Fig. 2) is decorated with a naively conceived scene of the death of Achilles, while the other (Fig. 3) repre-

sents a scene connected with an incident of the siege of Carthage under Scipio Africanus. On the upper shelf of the

The Urbino plate reproduced in Fig. 5, likewise to be found in this case, is a plate which, from the skill displayed in



FIG. 1. PLATEAU, GUBBIO, 1500-1520

case are a pair of two-handled vases, choice examples of the Diruta and Gubbio factories respectively; an interesting pair of Caltagirone (Sicilian) vases, and three Gubbio lustered plates.

The last case contains three noticeable pieces of lustered enamel ware; to one of which especial attention should be called—an Urbino plate representing the Rape of Proserpina (Fig. 4) decorated in the richest colors of the factory heightened by an overglaze of mother-of-pearl lustre, a later addition at the hands of the Gubbio artists and dating from the year 1544.

the painting of its Raphaelesque decoration, may easily be attributed to the hand of Orazio Foulana.

It is intended to arrange the enameled wares of France immediately following those of Italy, since many of the early *fabriques* of the former country were but "runaways" from those of the latter. Spain, whose later potters learnt much from those of France and Italy, will follow next, after which the porcelain-like enamels of Holland will prepare the way for the study of the various true porcelains of Europe. G. C. P.

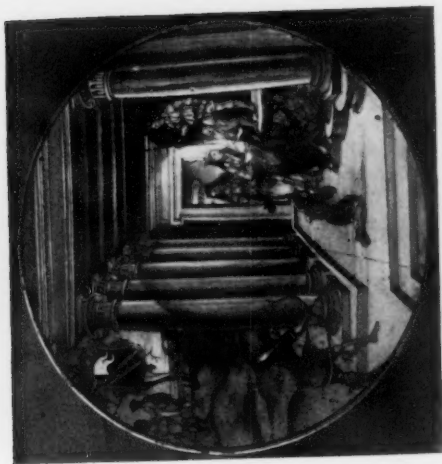


FIG. 2. URBINO PLATE, SIXTEENTH CENTURY

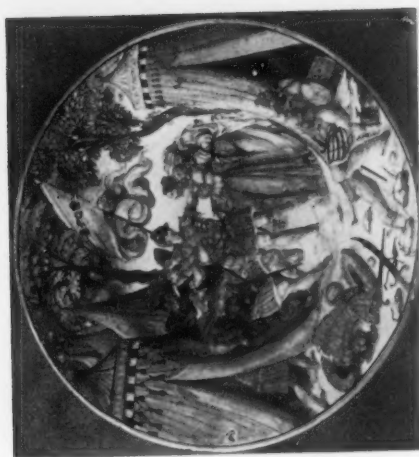


FIG. 3. URBINO PLATE, SIXTEENTH CENTURY



FIG. 4. URBINO PLATE, GUBBIO LUSTERED  
SIXTEENTH CENTURY



FIG. 5. URBINO PLATE, SIXTEENTH CENTURY



A SEVENTEENTH CENTURY ARMOR  
FOR HORSE AND MAN

FROM M. V. Bachereau of Paris, the well-known armor dealer, the Museum has lately obtained a complete harness for horse and man. It is probably of German workmanship and dates from the time of the Thirty Years War, as late possibly as 1630. It is of good quality and is fairly ornate for this epoch. In several regards it merits notice: in the first place it appears homogeneous,—the armor of both horse and man may well have belonged to a single panoply, for there is close correspondence in design and ornament in its various parts. Then it has suffered but minor restoration. And finally in its horse armor it belongs to a rare period, for at that late date (the first third of the seventeenth century) horse armor had been largely discarded, and proportionately few examples of it are now preserved. It adds also to the value of the present harness that it has retained to a large degree its original mounting (the horse-model, which is of carved wood, is contemporary), so that the figure stands to-day practically as it did a couple of centuries ago when mounted in some continental armory.

For the opportunity of securing this important object the Museum is indebted to its former trustee and vice-president, Mr. William H. Riggs, now of Paris, well known to connoisseurs as the owner of the most important private collection of European arms and armor. It was he who expertised the present armor and gave his time generously in arranging for its acquisition. Its provenance and a few details are given in a letter from M. Bachereau.

"The armor was secured by the elder Bachereau at a sale held in Heidelberg in September, 1878; he was at that time associated with M. Henri, then the foremost dealer in arms in Paris, and M. Henri retained as his share of the purchases the present object. He sold it

later to the painter, M. Lesrel, in whose possession it has remained up to this year . . . I have removed from it the trapping which had been added to it in later years, possibly while in the hands of M. Lesrel, and all the parts remaining are good (i. e., authentic) except the mail (modern) mounted on the neck, which is indispensable for the ensemble. At the suggestion of Mr. Riggs I have restored a plate which was lacking on the right knee, using for this purpose a fragment of an original armor. And at his suggestion also I have readjusted an arm guard and the garde-reins, which had not been disposed correctly with respect to the cuirass."

The present harness will form the central object in the hall in which the Dino collection is now exhibited.

B. D.

THREE PORTRAITS BY COPLEY ON  
LOAN

MR. William Smith Carter has lent to the Museum three pictures by John Singleton Copley which have been placed on exhibition in Gallery 13. These are portraits in oils of Mr. Isaac Smith, and of his wife, whose maiden name was Elizabeth Storer, and a pastel portrait of Madam Ebenezer Storer. The pictures were painted in Boston in 1767, or thereabouts, and are excellent examples of Copley's art at that period which many consider to be his best.

In the portrait of Mrs. Smith especially is shown the artist's skill in the delineation of fabrics, and equally in all three his power to perpetuate the character and manners of his time, the distinction and precision of which his pictures portray so remarkably.

The Museum is able at present to show four works by Copley, though only one of them—the pastel described in last month's Bulletin—is its own property. Hitherto this most interesting of the early American painters has been unrepresented in the Museum's collections.



ARMOR FOR HORSE AND MAN, SEVENTEENTH CENTURY

## NEW ACCESSIONS IN THE CLASSICAL DEPARTMENT

## III. THE BRONZE PANTHER

**A**N especially interesting bronze among the recent accessions is the small figure of a female panther. The dimensions of the figure and of the base, which was found with it, are as follows: length of panther,  $9\frac{3}{8}$  inches (.237 m.), base  $10 \times 6\frac{1}{2}$  inches (.254 x .174 m.). The color of the patina is blackish green, with traces of reddish and green oxidation. When found the surface was badly corroded, but it has been successfully cleaned by M. André in Paris. The figure is complete except for the end of the tail. We have here an excellent example of the naturalness and realism to which ancient art could attain. The animal is represented lying on one side, her left fore and hind legs raised in the air, her head lifted and turned a little to one side. The mouth is open; the ears are laid back. It is not clear whether she is turning around in playful attitude or whether she is wounded. Her face seems to suggest that she is in pain; but there is no trace of a wound. The whole body, the head, the paws, and the tail, are covered with spots which are inlaid with silver. The inlay has partly disappeared, but the remaining traces show that the spots were within three-eighths of an inch of one another and were of different forms, some being round, some oblong, and some crescent-shaped. The pose of the animal, as well as every detail in the modeling were copied strictly from life without any of the convention-

alism of Greek Art in the treatment of animals. The wonderful way in which the cat-like nature of the beast is displayed in the grinning face, the uplifted paws, and the long, lithe body with its many curves and hollows makes this figure a triumph of animal portraiture. It may well rival the works of the great modern student of animal life, A. L. Barye.

The extraordinary realism of the piece is one of the characteristics of the Hellenistic period (third to first centuries B. C.), when the ambition of the artist was no longer to transcend nature, but to

copy her faithfully in her manifold phases and moods. The actual workmanship, however, is probably Roman, of early Imperial date, since the figure is said to have been found in Rome, when digging for the foundations of the English church in the Via Babuino, in a deposit



FIG. 1. BRONZE STATUETTE OF A PANTHER

of Roman bronzes discovered there in 1880. It therefore comes from the same place as the bronzes published in the *Bullettino Comunale*, 1881, p. 30 (chiefly Roman heads), a statuette of Dionysos in the Dutuit Collection (*Catalogue*, vol. II.), and a panther in Baron Edward de Rothschild's collection, published in *Monuments Piot IV.*, p. 105, by S. Reinach.\* M. de Rothschild's panther is represented seated, with the left paw raised. In technique it is similar to ours. It shows the same skilful modeling, and is likewise inlaid with silver. M. Reinach has tried, not convincingly, to combine it and the Dutuit Dionysos in one group. Our

\* If that panther came from the same find, as asserted, M. Reinach is wrong in saying it was discovered in 1888. The date must be 1880.

panther is considerably smaller and therefore could not have formed part of that group. Whether it was complete in itself or belonged to a larger composition is an interesting question. The base on which it is at present placed is said to have been found with it, which is undoubtedly true, since both show the same oxidation, and moreover the base has marks indicating that at some time the panther rested on it. These marks, however, run not lengthwise, as might be expected, but across the width of the base. That such a position cannot have been that originally intended is clear, since only half of the panther would then be resting on the base, and the right fore paw, on which she is supporting her weight, would be in the air. However, it is easy to explain the present traces by supposing that in the burying the panther somehow became displaced from its original position. But there is a further difficulty: the panther, when placed lengthwise, does not entirely fit the base. The right fore-paw does not rest on it as it should, but is slightly lifted from the ground. Since there is no indication that the leg has been bent it would seem that a base of uneven surface, perhaps to represent a rocky ground, was originally made for the figure. The present base, being approximately the required size, may have been used later for it. But the fact that panther and base were evidently not made for each other leaves it an open question whether

other figures were originally associated with the panther. Nevertheless it is more probable that it was an independent composition, since there are plenty of analogies of panthers and other animals made as single figures (see *Reinach, Répertoire II*, pp. 710-778), while groups are comparatively rare.

The inlay work on the base is very beautiful. On the top around the curved part are two sprays of leaves and berries; the leaves are inlaid with silver; the stalk, the berries, and the ribbon at the end of each spray are inlaid with *niello* (an ar-

tificial substance of a black color produced by a mixture of silver, copper, and lead with sulphur and borax). The sprays do not meet in the centre; a small rosette is placed between them. The rounded side of the base is decorated with a series of triangles in *niello*, each of which

is surmounted by a silver lotos bud. The back of the base is left undecorated except for the ornamented moulding which runs around the entire bottom. The combination of the bright silver with the dark *niello* inlay against the rich golden color of the original bronze must have been very effective. This *niello* technique was not uncommon among the ancients. Pliny (*N. H.* XXXIII, 131) mentions it in connection with Egyptian silver vessels, and there are many extant examples of the Roman period, as well as a large silver vessel in St. Petersburg dating from the third century B. C.

G. M. A. R.



FIG. 2. BRONZE STATUETTE OF A PANTHER

## NOTES

**M**EETING OF THE CORPORATION.—The annual meeting of the Fellows of the Museum was held in the Board Room on Monday afternoon, February 17th, at three o'clock, the President, Mr. J. Pierpont Morgan, being in the chair. The Report of the Trustees on the work of the past year was read by the Secretary, Mr. Robert W. de Forest, and brief addresses were made by the Director, Sir C. Purdon Clarke and the Assistant Director, Mr. Edward Robinson.

After the meeting an informal reception was held in the Library and an opportunity was given for the inspection of the building and the recent additions to the collections.

**ANNUAL MEETING OF THE TRUSTEES.**—At the meeting of the Board, held immediately after that of the Corporation, the following Trustees, Officers and Committees were elected.

### TRUSTEES FOR THE TERM ENDING FEBRUARY, 1915

JOHN BIGELOW  
JOHN L. CADWALADER  
ELIHU ROOT

### OFFICERS OF THE CORPORATION FOR THE YEAR ENDING FEBRUARY, 1908

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS JOHN STEWART KENNEDY
Secretary,	ROBERT W. DE FOREST
Treasurer,	JOHN CROSBY BROWN
Honorary Librarian	WILLIAM L. ANDREWS

### EXECUTIVE COMMITTEE

J. PIERPONT MORGAN	} <i>Ex-officio</i>
DARIUS O. MILLS	
JOHN STEWART KENNEDY	
ROBERT W. DE FOREST	
JOHN CROSBY BROWN	
CHARLES STEWART SMITH	DANIEL C. FRENCH
WILLIAM L. ANDREWS	JOSEPH H. CHOATE
JOHN L. CADWALADER	WILLIAM M. LAFFAN
WILLIAM C. OSBORNE	HENRY WALTERS

### FINANCE COMMITTEE

EDWARD D. ADAMS  
DARIUS O. MILLS  
HARRIS C. FAHNESTOCK  
THE TREASURER (*Ex-officio*)

### AUDITING COMMITTEE

GEORGE A. HEARN  
WILLIAM CHURCH OSBORN  
WHITELAW REID

**MEMBERSHIP.**—The following persons were declared members of the Museum at the meeting of the Board held on February 17, 1908:

### HONORARY FELLOWS

THEODORE M. DAVIS  
WILLIAM M. R. FRENCH  
MISS MARGARET T. JOHNSON

### FELLOWS IN PERPETUITY

JOHN L. CADWALADER  
JOHN HALL WATSON  
HENRY WALTERS

### FELLOW FOR LIFE

GUSTAVE AMSINK

### SUSTAINING MEMBERS

ISAAC BRANDON  
GEORGE S. BREWSTER  
HENRY A. BUDD  
PERCY CHUBB  
JOSEPH EASTMAN  
J. MONTGOMERY HARE  
ADRIAN ISELIN, JR.  
MRS. ADRIAN H. JOLINE  
LOUIS MARSHALL  
EDWIN S. MARSTON  
WALLACE REID  
ALONZO B. SEE  
T. G. SELLEW

**THE ANNUAL REPORT.**—The reports presented at the Annual Meeting of the Corporation, as announced on an earlier page, will be printed during the month and sent to all members of the Museum. The pamphlet will be mailed to others who may be interested in it upon application to the Secretary at the Museum.

**THE SAINT-GAUDENS EXHIBITION.**—As already announced in the Bulletin and the daily press, the exhibition of the works of the late Augustus Saint-Gaudens will be formally opened with a reception to the Fellows and other members of the Museum, members of Fine Arts Societies, officers of kindred institutions both here and in other cities, and friends of the sculptor on Monday evening, March the



second. The period of the exhibition will be six weeks. For the benefit of those who may not be able to visit the exhibit in the day-time, the Museum will be open every Wednesday evening from seven until ten o'clock, when an admission fee of twenty-five cents will be charged.

A catalogue of the sculptures has been compiled and will be on sale at twenty-five cents a copy. It will be sent to any address on application, post-paid, for thirty cents.

CHANGES IN THE GALLERIES.—Several paintings formerly in Galleries 12 and 25 have been temporarily withdrawn, among them *The Emperor Maximilian Receiving a Venetian Embassy*, by Becker. *Hannah* by George Fuller, lent by Mr. F. H. Lovell, has been placed on the north wall of Gallery 25, with *Washington and Jefferson* by Homer Martin, and two portraits by Eliot. On the east wall of this gallery will be found *War Episodes* by T. W. Wood, *Holstein Bull* by Carleton Wiggins, landscapes by Cropsey and Kensett, and *Venice*, by Coleman, all newly placed.

*Highbridge*, by Ranger, and *Strange Seas*, by Maynard, have been rehung in Gallery 12 in better positions than was possible before.

ATTENDANCE.—The number of visitors at the Museum during January is shown in the following table:

1907	1908
10 Free days, 28,653	18 Free days 37,615
8 Evenings . . 1,220	4 Evenings 832
4 Sundays . . 25,559	4 Sundays 25,502
8 Pay days . . 2,342	9 Pay days 2,900
57,774	66,849

The pleasant weather of the two holidays in February resulted in an increased attendance as compared with last year.

1907	1908
Lincoln's Birthday . . . . . 3,807	5,900
Washington's Birthday 6,823	10,549

The largest attendance of the season, however, was on Sunday, February 16, when 10,479 people came in between the hours of one and five o'clock.

THE "YOUNG HORSEMAN" RELIEF.—Since the publication of the January number of the Bulletin a communication has been received from Mr. John Marshall calling attention to two other copies of this subject—one a relief which was formerly in Madrid and was published by Hübner in the *Annali dell' Istituto*, 1862, pl. F. p. 101; the other a fragment of a relief in the Barracco Museum in Rome (*Collection Barracco*, pl. LII). The Madrid relief has disappeared since its publication, the illustration for which is reproduced below, and all trace of it is lost. It could not be identical with ours, however, if for no other reason than that its size, as given by Hübner, was distinctly larger. As Mr. Marshall points out, these copies show that there must have been a second rider on our relief, corresponding to that in the above illustration. Both figure and horse were intact in the Madrid relief when it was published, while on the Barracco fragment, which contains only a portion of our horseman, the left ear of the second horse is still preserved, in the same relative position that it occupies on the Madrid copy, leaving no doubt of the presence of a second figure there as well.



# COMPLETE LIST OF ACCESSIONS JANUARY 20, 1908 TO FEBRUARY 20, 1908

CLASS	OBJECT	SOURCE
ARMS AND ARMOR .....	†Neckpiece, Japanese, eighteenth century.....	Gift of Mrs. William Barclay Parsons
COSTUMES .....	†Ceremonial badge or aprons, Japanese, modern.....	Gift of Mr. T. Hitachiyama
LACQUERS.....	†Cabinet of lacquered wood, Japanese, late nineteenth century.....	Purchase
MEDALS AND PLAQUES.....	†Eight silver and bronze medals and Plaques from various countries ....	Gift of Mr. and Mrs. Frederick S Wait
	†Eight silver and bronze medals and plaques, by Victor D. Brenner ....	Gift of the Sculptor
	†Bronze medal, Pike's Peak Centennial, 1856-1906.....	Gift of Mr. Gardner Teall
METALWORK.....	†Pistol-handled silver knife and fork, English, eighteenth century.....	Gift of Mr. Rutherford Stuyvesant
	†Three pewter porringers, late eighteenth century; one pewter pitcher, nineteenth century; pair of brass egg-tongs, nineteenth century. American .....	Purchase
	†Two pairs of andirons, one door-knocker, one crane, and one andiron with crane, Italian, late sixteenth century .....	Purchase
PAINTINGS.....	*Portrait of himself, by Jacob H. Lazarus.....	Gift of Mr. Samuel Riker, Jr.
	†Bleak Night, by Arthur Parton.....	Gift of the Artist
	†Panel portrait of an Electoral Duke of Saxony, by Lucas Cranach, the elder.....	Purchase
REPRODUCTIONS.....	†Thirty-eight copies of ancient Irish art, from the eighth to the twelfth century.....	Purchase
SCULPTURE.....	†One large and one small relief head of George Washington, to be added to the Huntington Collection.....	Gift of Mr. and Mrs. Frederick S. Wait
(Floor I, Room 38)	Two statues in stone, French; Virgin Holding Child, fourteenth century, and Saint Barbara with Tower, fifteenth century.....	Purchase
	†Six terra-cotta reliefs of the Madonna Italian, fifteenth and sixteenth centuries.....	Purchase

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
TEXTILES.....	Six hundred and fifty-nine examples of silk from the Jacquard loom, showing designs of different periods, nineteenth century.....	Purchase
	Piece of heraldic lace, Italian, seventeenth century; one barbe of Chantilly lace and one gauze veil, French, eighteenth century.....	Gift of Mrs. William M. Kingsland
	†Two collars of Bruges bobbin lace, two patterns of needlepoint lace and one piece of square embroidery, French, nineteenth century.....	Gift of Mr. Victor Bogaert
	†Knitted belt, Italian, eighteenth century.....	Purchase
	†Court train, cloth of silver embroidered in chenille, German, early nineteenth century.....	Gift of Mrs. William Openhym

## LIST OF LOANS JANUARY 20, 1908 TO FEBRUARY 20, 1908

CLASS	OBJECT	SOURCE
MEDALS AND PLAQUES..... (Floor II, Room 23)	Forty-two bronze medals in commemoration of Naval events in American history, early nineteenth century.....	Lent by Mr. Thomas Harbeck
METALWORK..... (Floor II, Room 9)	Silver mug, American, late eighteenth century.....	Lent by Hon. Charles H. Truax
PAINTINGS..... (Floor II, Room 13)	Pastel portrait of a lady, by John S. Copley..... Portrait of a man, by John S. Copley... Portrait of a lady, by John S. Copley... Portrait of a lady, by Gilbert Stuart...	Lent by Mr. William S. Carter
TEXTILES..... (Floor I, Room 1)	Tapestry woven in colored wools, silks, silver-gilt and silver threads on flax warps; one of a series representing the history of Vulcan, copied, but with different borders, from a set woven at Brussels in the sixteenth century. This tapestry was made at the Royal Factory of Mortlake in the reign of Charles I (1625-1649) in honor of the Prince of Wales, afterward Charles II, English, seventeenth century.....	Lent by Mrs. A. Von Ledlitz
WOODWORK AND FURNITURE	*Marquetry wood cabinet, Dutch, eighteenth century.....	Lent by Mr. Clarence Hoblitzelle

\* Not yet placed on exhibition

†Recent Accessions Room (Floor I, Room 3)

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor Henry W. Kent, Assistant Secretary, at the Museum.

## THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

## OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS
	JOHN STEWART KENNEDY
Secretary	ROBERT W. DE FOREST
Treasurer,	JOHN CROSBY BROWN
Honorary Librarian,	WILLIAM LORING ANDREWS

## THE STAFF

Director,	SIR C. PURDON CLARKE
Assistant Director,	EDWARD ROBINSON
Curator Emeritus,	GEORGE H. STORY
Acting Curator of Paintings,	BRYSON BURROUGHS
Curator of Arms & Armor	BASHFORD DEAN
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Registrar,	P. H. REYNOLDS
Assistant Treasurer,	THOMAS D. DUNCAN
Librarian,	WILLIAM CLIFFORD
Assistant Secretary,	HENRY W. KENT

## MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of . . .	100
SUSTAINING MEMBERS, who pay an annual contribution of . . .	25
ANNUAL MEMBERS, who pay an annual contribution of . . .	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of

members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars see special leaflet.

## ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

## THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

## THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

## PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrance to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

## PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company and Braun, Clément & Co., of Paris are also on sale. See special leaflet.

## RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A. M. to 5 P. M. and *table d'hôte*, from 12 M. to 4 P. M.